

Bishop Street Methodist Church, Leicester

THE
ORGAN

THE HISTORY OF THE ORGAN IN BISHOP STREET METHODIST CHURCH, LEICESTER

by Martin Briers and Paul Hale



When the Bishop Street church opened in August 1816 it contained no organ. Even after major alterations were carried out in 1848, including the removal of the end wall behind the pulpit to provide the area now occupied by the organ and choir seating, it was to be a further ten years before an organ was installed. The singing was originally led by an orchestra, as many Methodists in the eighteenth and early nineteenth centuries considered that it was ungodly for a mechanical instrument to be used in worship. The trustees of the Brunswick Chapel Leeds in particular had met bitter opposition when an organ was installed there in 1827 but no such problems were encountered when the Bishop Street Leaders Meeting first suggested in 1851 that an instrument could be procured “without cost to the Trust”.

Some seven years later, in 1858, a pipe organ was installed. The entry in the Bishop Street Church Minutes Book shows an order placed with Groves & Mitchell of London “with carved oak case by ‘Smith’ £195 exclusive of carriage”. The reference to ‘Smith’ is in fact Bernard Schmidt, or Father Smith as he is more generally known. The casework which now forms the central upper section of the current organ has four towers and is of a similar design to those found in Christ Church Cathedral Oxford, Great St Mary’s Cambridge, Trinity College Chapel Cambridge and in the Chapel Royal, Whitehall. For many years it has been thought that the finely carved complex filigree at the top of the casing is a piece

constructed towards the end of Father Smith's life, possibly one of the items sold from his workshop by his second wife, Elisabeth, after his death in 1708. Although it cannot be proved conclusively, Dr. W. L. Sumner ¹ suggests that it is likely that this case was first erected in St. Mary's Church in Chelmsford (now Chelmsford Cathedral) where it remained until 1772 when it was removed by Crang & Hancock who were building a new organ there. A year later the case was sold to St. Margaret's Church in Leicester, possibly still containing some of the original Father Smith pipework. In 1857 St. Margaret's decided to install a new organ (built by Groves & Mitchell of London) who, like Crang & Hancock in Chelmsford, discarded the original organ case which they then installed in Bishop Street the following year. There has been much speculation as to whether any of the original Father Smith pipework was included but whilst Sumner ¹ states that some of these pipes remain in use in the current Nicholson organ in St. Margaret's, it is unlikely that the same can be said of the Bishop Street organ.

More recently the casework has been examined by Dominic Gwynn, a specialist in historic British organs. On his first visit in 1995, accompanied by Martin Goetze, both Goetze and Gwynn thought it might date from 1773, but following a further visit in 2014, Dominic Gwynn is of the opinion that the organ case is from Christopher Shrider's workshop, perhaps in its first decade of activity after Bernard Smith died in 1708. Gwynn states the ornament of this case seems to be consistent with an early 18th century date and agrees that there are obvious similarities between the Bishop Street case and the Smith case of 1698 at Great St Mary's in Cambridge; the four towers, the symmetrical flats, the scrolls above the flats, etc. But there are differences too: the tower mouldings are round, not polygonal (as in Bernard Smith's cases); the acanthus carving is thinner and more delicate; the carving of the acanthus brackets is more elaborate, with three rows of curled-over leaf-ends. These are more characteristic of Shrider cases at Hampton Court Chapel 1710, Wotton-under-Edge 1727, Westminster Abbey 1727, and the four-tower case at St James Garlickhythe which John Knopple supplied in 1719. Crang and Hancock used the four-tower case at least twice, at Barnstaple and St John Horsleydown in London (destroyed 1940); both are distinctively different from this one.

When originally installed the organ consisted of two manuals, Great and short-compass Swell, with pull-down pedals. It was described by Alfred Taberer ² as "much smaller than it is now, and incomplete even so, as was often the case".

The first alterations were carried out in 1865. A poster advertising the re-opening of the organ on January 29th 1866 refers to the organ "having been enlarged by the addition of Sixteen-foot Pedal Pipes; Trumpet Stop; and in other respects considerably improved by Hadfield and Earee, London".

¹ *The Organ* (Quarterly Magazine)
Issue No.144, Page 182

BISHOP ST. CHAPEL,
LEICESTER.

RE-OPENING
OF THE
ORGAN

On Monday Evening, Jan. 29, 1866,
A
SERMON
WILL BE PREACHED IN THE ABOVE CHAPEL
BY THE
REV. J. A. PICTON, M.A.

Service to commence at Half-past Six o'clock.

HERR PTACEK has kindly consented to preside at the Organ, and during the Service, the following Selections from

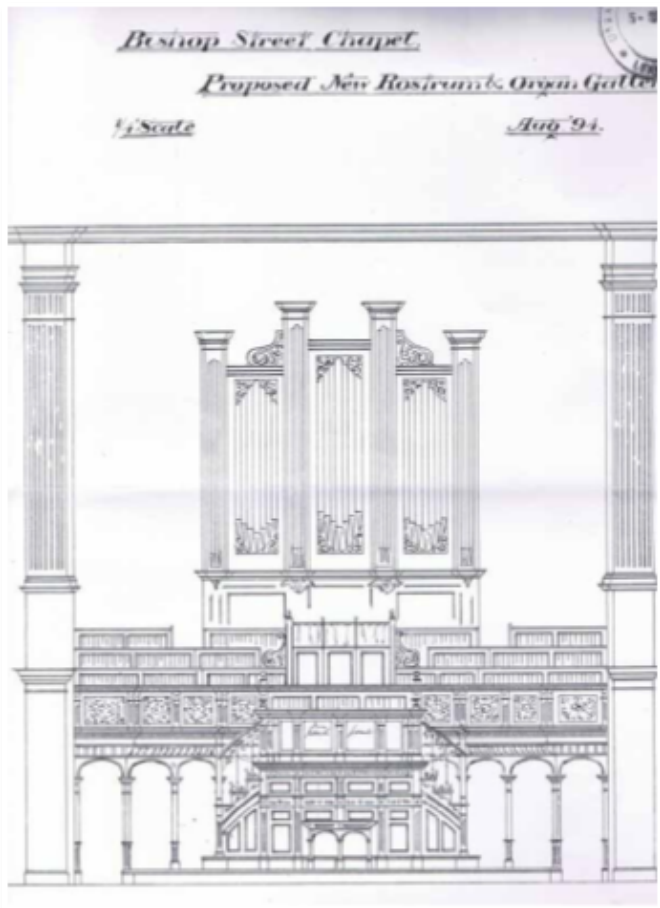
HANDEL'S CELEBRATED 'SAMSON'

Will be performed by a Professional Choir engaged for the occasion.

CHORUS. "O first Created Beam."
"Then round about, the Starry Throne."
"To dust his glory."
"Let their Celestial Concerts all unite."

The above Organ having been enlarged by the addition of Sixteen-foot Pedal Pipes; Trumpet Stop; and in other respects considerably improved by HADFIELD & EAREE, London; (Successors to Mr. EAGLES); a Collection will be made after the Sermon towards defraying the expense incurred.

J. R. ROWE, MACHINE & GENERAL PRINTER, &c., 341, GRANBY STREET, LEICESTER.



Sawday's design for the new rostrum and gallery (1894)

Later improvements owe much to Ranshall Rowe who was the organist for most of the period from 1867 to 1910. Alfred Taberer's history of the organ² includes the following extract from documents written by Ranshall Rowe:-

"This was the instrument (some pedal pipes CCC to CC had been added) to which I was appointed. It had two manuals only, and the bottom octave of the Swell had only Bourdon pipes. ...In 1869 I managed to get the Swell nearly completed and again in 1878 I persuaded the Trustees to have the organ re-built and a Choir Organ (i.e. a third manual) added. These two developments were carried through by Mr. Porritt, Sen., who had some years back commenced business in Leicester. I had several spare slides put in and gradually filled them, completing the Pedal Organ (with pneumatics) shortly before my retirement. ...My father told me that the decoration of the front pipes was

done from the designs of a Wesleyan minister (the late Revd John. P. Johnson) who was resident at the time and who had trained as an architect before entering the ministry..." The 150th Anniversary Souvenir Booklet lists Rev. John P. Johnson as one of the Minister of the Leicester (Wesleyan) Circuit from 1857-1859.

Appearance before the 1936 rebuild – the 1878 console is by Porritt.

No details are available of the original 1858 specification and apart from the reference to additional work in 1865 and alterations in 1869 and 1878, the first detailed specification appears in the diaries of Willson Bradley Gatward (see overleaf).



² *Bishop Street Organ – A Short Historical Account from A Souvenir of the 150th Anniversary of Bishop Street Methodist Chapel (1815-1965).*

Bishop Street Wesleyan			Chapel Leicester.		
Swell Organ C.C. to G.			Great Organ C.C. to G.		
Stops		Feet	Stops		Feet
1. Lieblich Bourdon.		16+	Open Diapason.		8
2. Open Diapason		8	Gamba.		8
3. Salicional.		8	Stop ^d Diapason.		8+
4. Voix Celestes.		8	Principal		4
5. Stop ^d Diapason		8+	Harmonic Flute.		4+
6. Principal.		4	Twelfth.		2 $\frac{3}{4}$
7. Flute		4+	Fifteenth.		2
8. Fifteenth.		2	Mixture. 3 ranks.		-
9. Mixture. 3 ranks.		-	Trumpet.		8
10. Horn.		8			
11. Oboe.		8			
12. Clarion.		4			
			Choir Organ C.C. to G.		
			1. Keraulophon.		8
			2. Dulciana.		
			3. Lieblich Gedact.		8+
			4. Gemshorn.		
			5. Wald Flute.		4+
			6. Hautbois.		
			7. Trombone.		8
Pedal Organ C.C. to F.					
1. Open Diapason		16			
2. Bourdon.		16+			
3. Violoncello.					
7 Couplers. 7 Composition Pedals.					

Specification in c.1886, as noted by Willson Bradley Gatward (1856-1947).

[used by permission of the British Organ Archive]

Gatward was born in 1856 and became organist at the Tilehouse Street Chapel in Hitchin, remaining in post from 1890 to 1943. His notebooks, now in the British Organ Archive (held at the University of Birmingham), include specifications of a considerable number of smaller village church and chapel organs which Gatward visited and played, particularly in Bedfordshire, Hertfordshire and Cambridgeshire but also as far north as the Midlands. Although the copy above is undated, the previous and subsequent diary entries are both dated 1886. The Swell and Great Organs appear to be complete but some in the Pedal and Choir do not include the conventional 16ft, 8ft etc. pitches. These could well be the additional stops which Porritt made provision for in 1878 and for which Ranshall Rowe added pipes in the period up to his retirement in 1910.

Following the rebuild by Porritt in 1878, further alterations were carried out in 1906, when particular attention was paid to the enlargement of the Pedal organ. By 1920, modernisation of the organ was long overdue but it had to wait a further sixteen years.

In 1936 the highly-regarded London-based company of Hill, Norman & Beard (HN&B) was at its busiest, building and rebuilding large numbers of organs all over the world. HN&B applied their well tried and tested techniques to the Bishop Street organ, resulting in a first-class, colourful and powerful instrument capable of successfully leading both hearty congregational singing and also accompanying the church's fine choir. It cost £1,758 and has the HN&B job number 2975, which can be found stamped on most parts and pipes supplied in 1936. HN&B consoles, especially of the cinema organ 'horse-shoe'

style with stop-keys rather than stop-knobs, adopted here, are comfortable. The firm's mechanisms were reliable, their pipe voicing first-class and their wind systems efficient and space-saving. A new electric blower (a 'Mecvent', made in Switzerland) was fitted, along with a generator to produce the low-voltage current for the electro-pneumatic action which HN&B applied to the organ's note and stop-actions. The case was moved back four feet and expanded sideways in both directions, to take the Great (along with the Pedal Open Wood / Octave and Trombone / Tromba) to the left, and the Choir (along with the Pedal Bourdon / Bass Flute) to the right. The front pipes were "stripped and re-sprayed and lacquered gold bronze" (HN&B contract). The Choir was enclosed in a new expression box, the Swell box was squared off and enlarged at the front to take the new reed rank, the lower panelling was replaced and the new console installed, detached from the organ, at the front of the gallery, from where the organist could direct the church choir – an enormous improvement from sitting behind them, as previously. New ranks of pipes were the Swell Trumpet rank (16/8/4, 85 pipes – replacing the old Horn and Clarion, which were scrapped), the Great Open Diapason No.1 (61 pipes), the Great/Choir/Pedal Tromba / Trombone rank (73 pipes), the Choir Tierce (49 pipes) along with the bass of the Oboe, the bass of the Choir Dulciana, and the whole of the Choir Viola da Gamba. Top-note machines were added to the Swell and Choir, whereas on the Great the top notes were fitted on extra pallets installed over spare bars in the soundboard. These extended the manual compass to 61 notes. The Great Trumpet was scrapped and its upperboard (from notes 1-24) tubed to a chest containing the new Great Open Diapason No.1, a rank of thick plain metal and strong tone, whose three treble octaves were placed on a new electro-pneumatic chest. The Choir Keraulophon disappeared, as did the Pedal Violoncello. The original double-rise reservoir was cut down to a single rise (weighted and sprung) to supply the Swell flues / Oboe and the Choir organ, to feed the Great via a sprung vertical wind regulator on the main Great wind trunk, and to supply a small heavy-pressure single-rise regulator, which fed both reed units and some mechanisms. The pedal flues were fed from both reservoirs, according to which was the nearer to the relevant chest.



The 1926 Revd Andrew Freeman photograph (above, used by permission of the Cadbury Library) shows plain panelling to the bottom of the case, which to Dominic Gwynn looks Georgian rather than Victorian. It was removed as part of the 1936 work, when the console space was filled in with new panelling. The

sides of the case would have been removed at the same time, though the returns of the tower caps survive, about halfway.

The 1936 Souvenir Programme indicates that “fourteen entirely new stops” were installed. This is not strictly true, for five reasons (1) two of the only four new ranks were extended to provide seven stops, (2) the new Cor Anglais and Cremona had no pipes but each stop drew a pre-set combination of other Choir stops as a very approximate synthesis of the name on the stop-key, (3) the 32ft had no pipes of its own, (4) the Echo Bourdon was borrowed from the Swell, and (5) the Nazard was the old Swell Fifteenth, transposed. Below is the list of additional stops (14), comprising new ranks (4, two [marked ‘x’ below] on heavy wind pressure), moved ranks (1), extended/borrowed additional pitches (7), synthetic stops (2):

Pedal Organ

	Harmonic Bass	32 ft.
	Echo Bourdon	16 ft.
x	Contra Fagotto	16 ft.
x	Trombone	16 ft.

Choir Organ

	Nazard	2 ² / ₃ ft.
	Tierce	1 ³ / ₅ ft.
	Cor Anglais	8 ft. [synthetic]
	Cremona	8 ft. [synthetic]
x	Tromba	8 ft.

Great Organ

	Open Diapason No.1	8 ft.
x	Tromba	8 ft.

Swell Organ

x	Double Trumpet	16 ft.
x	Trumpet	8 ft.
x	Clarion	4 ft.

Although there were only four new complete ranks of pipes (Open Diapason No.1, Tromba, Trumpet and Tierce) the Tromba and Trumpet ranks, along with the Open Diapason No 1, were the boldest sounds on the organ so the ‘Full Organ’ sound was probably doubled – and the congregation duly impressed.

1936 Hill, Norman & Beard Specification

Great Organ (61 notes, with the top 5 notes added to the slider soundboard)

1	Open Diapason No.1	8	heavy plain metal, 1936, part on unit chests
2	Open Diapason No.2	8	19 th century
3	Open Diapason No.3	8	19 th century
4	Stopped Diapason	8	wooden, with an open treble
5	Principal	4	19 th century
6	Harmonic Flute	4	19 th century
7	Twelfth	2 ² / ₃	19 th century
8	Fifteenth	2	19 th century
9	Mixture	III	19 th century, recast 1936 (?)
10	Tromba	8	1936, zinc and plain metal, rank A

Swell to Great

Choir Sub Octave to Great

Choir to Great

Swell Organ (enclosed, 61 notes, the top 5 notes being on a 1936 top-note machine)

11	Lieblich Bourdon	16	wooden; bass 30 notes on unit chests
12	Open Diapason	8	19 th century, open wood bass
13	Stopped Diapason	8	wooden, 19 th century
14	Salicional	8	19 th century / 20 th century
15	Voix Celestes (t.c.)	8	19 th century / 20 th century

16	Principal	4	19 th century
17	Flute	4	19 th century
18	Fifteenth	2	19 th century Choir Flautina, moved 1936
19	Mixture	III	19 th century, recast 1936 (?)
20	Oboe	8	19 th century, 1936 bass
	<i>Vibrato</i>		old Choir tremulant, remade 1936
21	Double Trumpet	16	1936, zinc and plain metal, rank B
22	Trumpet	8	1936, zinc and plain metal, rank B
23	Clarion	4	1936, zinc and plain metal, rank B
	<i>Octave</i>		
	<i>Unison Off</i>		
	<i>Sub Octave</i>		

Choir Organ (enclosed, 61 notes, the top 5 notes being on a 1936 top-note machine)

24	Lieblich Gedeckt	8	wooden, 19 th century
25	Viola da Gamba	8	1936
26	Dulciana	8	19 th century / 20 th century
27	Gemshorn	4	19 th century, not tapered
28	Wald Flöte	4	wooden, 19 th century
29	Nazard (t.c.)	2 ² / ₃	19 th century Swell Fifteenth, moved 1936
30	Tierce (t.c.)	1 ³ / ₅	spotted metal, 1936
31	Clarinet	8	19 th century / 20 th century, was Cremona
32	Cor Anglais	[8]	synthetic (draws 25,29,30)
33	Cremona	[8]	synthetic (draws 24,29,30)
	<i>Vibrato</i>		new tremulant, 1936
34	Tromba	8	1936, zinc and plain metal, rank A
	<i>Octave</i>		
	<i>Unison Off</i>		
	<i>Sub Octave</i>		
	<i>Swell to Choir</i>		

Pedal Organ (30 notes)

35	Harmonic Bass	32	rank D down to C ¹³ , then +10 ² / ₃ from rank C
36	Open Diapason	16	wooden, 19 th century / 20 th century, rank C
37	Bourdon	16	19 th century, rank D
38	Echo Bourdon	16	from Swell Lieblich Bourdon
39	Octave	8	wooden, 19 th century / 20 th century, rank C
40	Bass Flute	8	19 th century, rank D
41	Trombone	16	1936, zinc and plain metal, rank A
42	Contra Fagotto	16	1936, zinc and plain metal, rank B
	<i>Great to Pedal</i>		
	<i>Swell to Pedal</i>		
	<i>Choir to Pedal</i>		

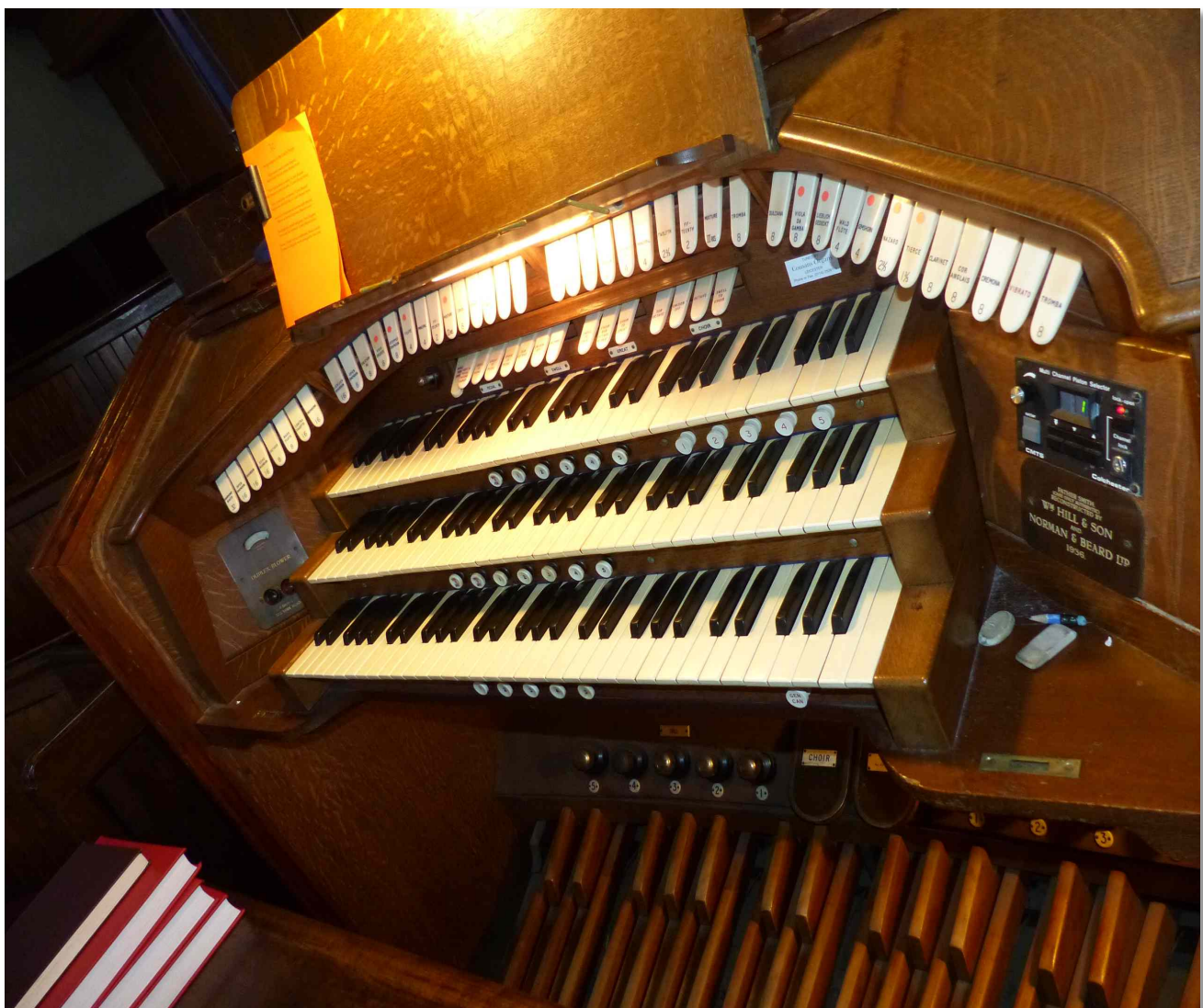
5 thumb pistons to Swell
5 thumb pistons to Great
5 thumb pistons to Choir
5 general pistons
1 reversible thumb piston to Great to Pedal
1 reversible thumb piston to Swell to Great
1 reversible thumb piston to Choir to Great

5 toe pistons to Pedal
5 toe pistons to Swell
1 reversible toe piston to Great to Pedal
General cancel
Setter piston
Balanced mechanical pedal to the Swell
Balanced mechanical pedal to the Choir

Stop-key console with ivory keys and oak internal fittings; external panelling of pitch-pine, stained to match choir pews. 'Mecvent' blower, controlled by HN&B 'Duplex' switch-plate with voltmeter.

In 1971, by when the tuning and maintenance of the organ had passed to J. W. Walker & Sons Ltd (then of Ruislip, now of Brandon), that company replaced the 1936 electro-pneumatic switchgear and cabling. Some components were upgraded at the console, though not the stop-key units, pistons or combination system. A Solid State Logic transistorised transmission system was fitted, wired with the enamel wire then in vogue. Other 1936 cotton-covered wire was replaced by PVC sheathed colour-coded cable.

In 1991 Kenneth Canter (who had been the Walker local representative and then traded on his own from 1974) fitted new chest magnets, a new transformer/rectifier, and a new combination piston system to the console, along with new stop-key solenoids, general pistons and new toe pistons. He used a solid-state system developed at Hill, Norman & Beard but marketed separately under the 'Christie' name. This allowed the pre-programming of up to sixty-four different combinations for the thumb and pedal pistons.



*The Hill, Norman & Beard 1936 stop-key console,
with 1991 'Christie' piston display on the right.
The order of stops along the curved sweep is Pedal / Swell / Great / Choir.
The stop-keys in the straight row are the couplers, in the same departmental order.*

By 2014 the 1936 leatherwork on the soundboard slider machines was failing, the main bellows was split from end to end, thus depriving the organ from a full wind supply, the action to the Open Diapason No.1 was sluggish, there were some 'runnings' along splits in the soundboard tops, the console was feeling decidedly worn (and there was a mis-matched stop key, added in 1991), some larger pipes were beginning to lean over, the organ was generally dirty, the 'gold' paint on the front pipes had turned a gloomy brown, and a close look at the fine carving on the case revealed areas where damage over the years had resulted in loss of material.

In May 2014 Martin Briers (the church's Organist and Treasurer) invited Paul Hale, a professional organ consultant and recitalist, to survey and report on the organ. His report highlighted the wear and tear mentioned above and, in addition, suggested some modest tonal improvements to the specification to improve upon some of the less successful outcomes of the generally very satisfactory 1936 rebuild. The report also recommended removing the console from its fixed position in the gallery on to a mobile platform on the church floor.

Discussions ensued about the historic organ case and front pipes (whose interesting decoration had been painted over in 1936). In 2015 the British Institute of Organ Studies had awarded the original case a Grade II* status as an being of importance to the national heritage and one deserving careful preservation for the benefit of future generations. It was decided to employ Renatus, a Bideford based firm who specialize in organ woodwork, to sympathetically restore the case. This work involved general cleaning and waxing and repairs to some of the carvings, including replicating missing carvings.

The display pipes which were now considerably tarnished were spray-painted with a modern Ardenbright Metallic Gold paint. This was thought to be more historically correct than gilding, as whilst the oldest part of the casework is eighteenth century it is likely that the display pipes date from 1858 and were never gilded. The firm that undertook that task was the same as that chosen as the main contractor for the organ's refurbishment: Henry Groves & Son (Nottingham), whose principal, Jonathan Wallace, came up with an excellent set of proposals.

A summary of the work carried out is as follows:

- All 1936 electro-magnets were replaced (several hundred) along with the 1936 swell engines.
- The wind system was revised, by replacing the old split reservoir with new compact wind regulators. The heavy-pressure regulator and concussions were releathered.
- The layout was improved by placing the Bourdon pipes where the reservoir had been (under the Swell) and moving the Tromba rank to a commanding position in front of the Choir box, immediately behind the right-hand extension of the organ case.
- A new processor-based transmission and piston system was installed.
- The console was fitted with entirely new electrical components and a new mobile platform.
- A vintage Hill, Norman & Beard Trumpet was added to the Great so that the Tromba could remain as a solo reed; it had always been too loud to use as a Great chorus reed. These pipes were placed on the original Great Trumpet slider, the treble of which had been pressed into use in 1936 for the Open Diapason No.1. Groves made a new chest for the trebles of the Diapason.

- The Choir division was improved by replacing the unsatisfactory, thin-toned Nazard with a vintage HN&B Nazard rank, and replacing the excessively quiet Choir Dulciana with a vintage HN&B Flautino. The under-powered 1936 Tierce was loudened as far as it would go. This created the pipes for a complete five-rank Cornet stop (flutes at 8,4,2²/₃,2,1³/₅), which was wired as an ensemble to the stop-key previously engraved 'Cremona' and now labelled 'Cornet'.
- The Pedal division in the 1936 rebuild was left as a very indistinct and 'woolly-toned' department. There was no room on the console to add more Pedal stops, so two alternative routes were selected: (1) the Pedal 8ft Octave ceased to be an extension of the 16ft Open Wood, but was instead borrowed from the Great Open Diapason No.1; (2) a further top octave of pipes was added to the Bourdon/Bass Flute rank and a Pedal Octave Coupler was supplied, which adds clarity and choruswork when used with 16ft & 8ft combinations. In the spirit of the 1936 HN&B 'synthetic' reed stops on the Choir, the Pedal 32ft Harmonic Bass ceased to be a quinted 32ft flue and was turned into a synthetic 32ft reed, using the Trombone with added 32ft harmonics from the Open Wood and Bourdon.
- The slider soundboards and unit chests were overhauled.
- The organ was re-wired throughout.
- Everything was deep cleaned, painted where necessary, the flue pipes receiving new tuning slides. Access, lighting and safety rails were all improved.

The total cost of the restoration work was met by a combination of local fund-raising and grants from the Allchurches Trust, Heritage Lottery Fund, Leicestershire Historic Churches Trust, the Methodist Church, Methodist Insurance and the ON Organ Fund.

Now fully restored, the organ is used each Sunday for worship and increasingly for concerts and school visits.



Specification (2017)

Great Organ (61 notes)

1	Open Diapason No.1	8	1936, heavy plain metal, on unit chests
2	Open Diapason No.2	8	19 th century
3	Open Diapason No.3	8	19 th century
4	Stopped Diapason	8	wooden, with an open treble
5	Principal	4	19 th century
6	Harmonic Flute	4	19 th century
7	Twelfth	2 ² / ₃	19 th century
8	Fifteenth	2	19 th century
9	Mixture	III	19 th century, recast 1936 (?)
10	Trumpet	8	vintage HN&B rank, added
<i>Swell to Great</i>			
<i>Choir Sub Octave to Great</i>			
<i>Choir to Great</i>			

Swell Organ (enclosed, 61 notes, the top 5 notes being on a 1936 top-note machine)

11	Lieblich Bourdon	16	wooden; bass 30 notes on unit chests
12	Open Diapason	8	19 th century, open wood bass
13	Stopped Diapason	8	19 th century, wooden
14	Salicional	8	19 th century / 20 th century
15	Voix Celestes (t.c.)	8	19 th century / 20 th century
16	Principal	4	19 th century
17	Flute	4	19 th century
18	Fifteenth	2	19 th century Choir Flautina, moved 1936
19	Mixture	III	19 th century, recast 1936 (?)
20	Oboe	8	19 th century, 1936 bass
<i>Vibrato</i>			
old Choir tremulant, remade 1936			
21	Double Trumpet	16	1936, zinc and plain metal, rank B
22	Trumpet	8	1936, zinc and plain metal, rank B
23	Clarion	4	1936, zinc and plain metal, rank B
<i>Octave</i>			
<i>Unison Off</i>			
<i>Sub Octave</i>			

Choir Organ (enclosed, 61 notes, the top 5 notes being on a 1936 top-note machine)

24	Lieblich Gedeckt	8	19 th century, wooden
25	Viola da Gamba	8	1936
26	Gemshorn	4	19 th century, not tapered
27	Wald Flöte	4	19 th century, wooden
28	Nazard (t.c.)	2 ² / ₃	vintage HN&B rank, added
29	Flautino	2	vintage HN&B rank, added
30	Tierce (t.c.)	1 ³ / ₅	1936, spotted metal, loudened
31	Clarinet	8	19 th century / 20 th century, revoiced
32	Cor Anglais	8	synthetic (draws 25,27,28,30)
33	Cornet	8	synthetic (draws 24,27,28,29,30)
<i>Vibrato</i>			
HN&B tremulant, 1936			
34	Tromba	8	1936, zinc and plain metal, rank A

Choir Organ (continued)

Octave

Unison Off

Sub Octave

Swell to Choir

Pedal Organ (30 notes)

35	Open Diapason	16	19 th & 20 th century, wooden, rank C
36	Bourdon	16	19 th century, rank D
37	Echo Bourdon	16	from Swell Lieblich Bourdon
38	Octave	8	from Great Open Diapason No.1
39	Bass Flute	8	19 th century, rank D
40	Harmonic Bass	32	rank A down to C ¹³ , then C & D
41	Trombone	16	1936, zinc and plain metal, rank A
42	Contra Fagotto	16	1936, zinc and plain metal, rank B
	<i>Octave</i> [works on all Pedal stops]		ranks C & D have an extra top octave
	<i>Great to Pedal</i>		
	<i>Swell to Pedal</i>		
	<i>Choir to Pedal</i>		
	<i>Great & Pedal Combinations Coupled</i>		

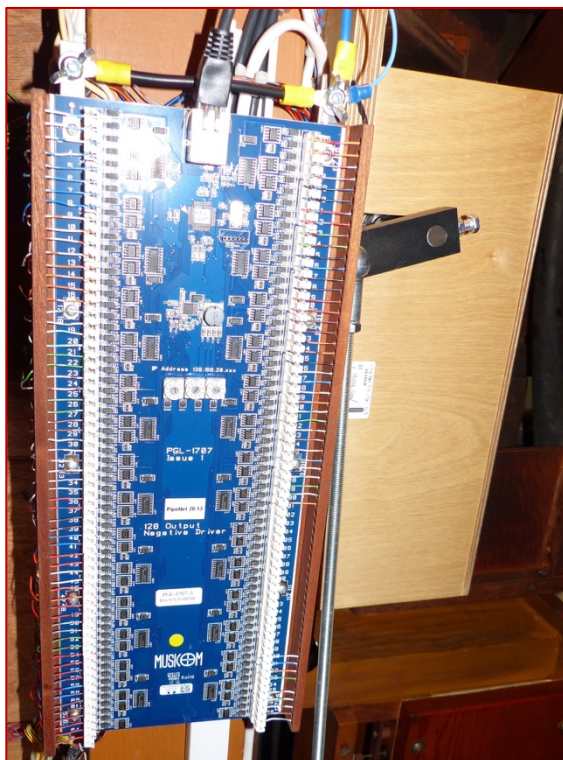
5 thumb pistons to Swell
5 thumb pistons to Great
5 thumb pistons to Choir
5 general pistons
1 reversible thumb piston
to Great to Pedal
1 reversible thumb piston
to Swell to Great
1 reversible thumb piston
to Choir to Great
5 toe pistons to Pedal
5 toe pistons to Swell
1 reversible toe piston
to Great to Pedal
General cancel
Setter piston
Balanced expression pedal
to the Swell
Balanced expression pedal
to the Choir
'Mecvent' blower (restored).

*The refurbished 1936 console,
placed on a new mobile
platform for use in various
positions on the church floor.*





Top left: Great pipes on slider soundboard
Top right: Great Open Diapason No.1
Above: new electro-magnets on a unit chest
Below left: processor and swell shutter motor
Below right: Trombone and Bourdon



Photographs on this page by Paul Hale

Concerts at Bishop Street Methodist Church

Nigel Ogden came to give an organ concert on Saturday May 21st 2016, before the organ was restored. The organ console was still at this time in the choir gallery, so a video camera was positioned to record Nigel and the image was displayed on a screen facing the audience. This practice of video projection has continued for subsequent concerts now that the console has been relocated on a movable plinth on the floor of the church.

A regular programme of monthly lunch-time half-hour recitals was established on the third Thursday of the month, to fit in with the city churches' pattern of recitals on Thursday lunch-times.

Nigel Ogden returned to give a very successful afternoon organ concert on Saturday 9th November 2019. The final major event in 2019 was a *Come and Sing 'Messiah'* on Saturday 14th December, with Paul Jenkins, the Knighton Chamber orchestra, four fine young soloists and a volunteer choir of fifty-two.

Having musical events in the church on a Saturday afternoon attracts an audience from beyond the city who can travel in by bus and then return home by early evening. It is envisaged that there will be a continuation of lunch-time and Saturday concerts, as the church looks to build on its City Centre location as a venue for concerts and art exhibitions.

The fine restored organ will be at the heart of these concerts. This booklet celebrates both the recent work and the interesting history of one of Leicester's most distinguished and interesting organs.



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